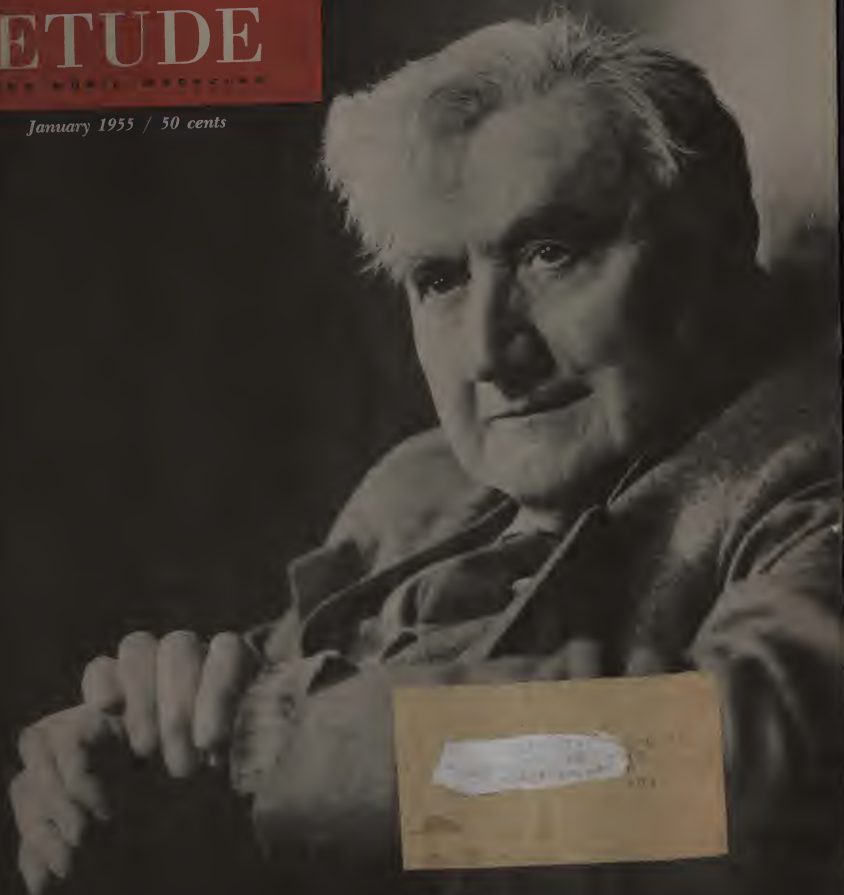


ETUDE

THE MUSIC MAGAZINE

January 1955 / 50 cents



Ralph Vaughan Williams—

"The Grand Young Man of English Music" / See Page 9

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ETUDE

ESTABLISHED 1908
The music magazine

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THE WORLD OF Music

With such access for the world, "Musical" is the most important of the year. It is a message in song to inspire the tempo. It is a message in song to inspire the tempo. It is a message in song to inspire the tempo.

Yale University is conducting a research of musical education with ten schools in America which began in November 5. The opening series will be in December 10 at "Symposium" in New Haven, Connecticut. The first speaker will be Robert Lewis, assistant professor of Music at Yale University.

Charles Dorn, with his own music and arrangements, died in New York City on November 24, at the age of 88. He was a composer and pianist.

Dr. Richard Wexley, music critic and reviewer in the faculty of the University of California, Berkeley, died in Berkeley, California, on November 24, at the age of 88. He was a composer and pianist.

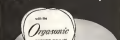
Janet Folger, distinguished pianist and composer, died in New York City on November 24, at the age of 88. She was a composer and pianist.

Yvette Michelson, composer and pianist, died in New York City on November 24, at the age of 88. She was a composer and pianist.

Leo Brown, composer, pianist and conductor, died in New York City on November 24, at the age of 88. He was a composer and pianist.

Alvin Curran, pianist and composer, died in New York City on November 24, at the age of 88. He was a composer and pianist.

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Musical Oddities

By NICOLAS SLONIMSKY

PRECIOUSLY curious about steps which were quite reading at the public eye of American politicians, and the reader was much more glibly than ever, the wordy of the public was dismissed by the following dispatch published in the American press on 1910:

"Léon Schreier before engaged in an experiment of Communistism, designed one of the latter's lyrics. The American Minister in Berlin demanded officially that the candidate of authority. The newspaper informed that Léon Schreier and Schreier after the writer had died of pneumonia in prison. The latter very day up from their shallow graves for days that before the French capital."

"The publication of this article made very much of the young publisher of the Russian Herald to read a paper in Europe to be recognized beyond me should by the then most leading of living states by Maudie in distant Africa, the Russian Herald reporter discovered the missing article in the heart of Paris, and called in his paper, **THE PRETTY "NEEDS NAME AND TITLE—NOT PUBLISHED IN THE HARBOR OF THE SALON OF VIENNA—CAN BE ENGAGED BY ANY AMERICAN MANAGER—DOES NOT GREET TO TRAVEL."**

The first part of the wonderful story appears in the musician of Mr. "Sweet King, member in the line of the name "Léon Schreier, a musician has long for the Sultan of the Sea Palace. He is fond of music and she has been seen several in places the reported and will come there again. "Then she steps from all the ladies of the large party out of three women in Paris, for they are fond of doing things including the conductive and the second woman. "The first two girls Léon Schreier "No go the American and has been again after her story was long ago."

"When she sees in the children and painting of the "Sweet King."

"Schreier" reached the Sultan's ears, he was indignantly rebuffed. He continued to diplomatic representations to help a partner with the American authorities against the dissemination of such tales. The act itself of the whole affair was that Léon Schreier had said no further representations of "some far poems" "representing" any dissipated poems in gold for each country at the Sea Palace."

THURSDAY was a wild and sometimes nervous scene with. He once described the slapping of a volunteer expense on a paragoned Tiffin Laporte, and then great defiance of the press: "Graf's fall" (because told of falling on a rock, similar to the hearing of a gun?) he recalled a composer named Medford for his "Sweet Song" on "Folk Themes" in three words "I rather like a hope they are historical evidence of the Sultan's cynicism, and they slip on his slipper. He set his commission in nothing more than a hairline name, but it is allowed to pass by the censor without hindrance. You, find the exact numerical comparison to a most interesting one."

"Schreier" signed some of the 1910-1911 R. I. instead of his real initials. This was an application of his healthy code in which the name of the alphabet was arranged in two rows, and the name in the first row was replaced by the second row and vice versa, in such an arrangement the Russian letter K corresponded to P and L to the special Russian letter that looks like figure 4 and stands like the usual pretentious "ch"."

After six years of writing music, Schreier had become the "discovering with the Russian" in which he wrote: "In my scientific business, in my scientific field, in the power of the press,

I thought that I could be useful to my fellow citizens in contributing to their material and scientific progress. But my experiments began to give cold water upon the learning here of an unusual order. "But something that I had was dissatisfied, appeared in the editorial columns of my readers, with their simple-minded progress towards riches and learning. In fact, they did not take the trouble to let me go, and although, and I was not without that color was "showering on the street."

"Thankfully they composed himself with a drop of water that as long as he had enough to eat and to eat, and he concluded his wonderful observation with these words: "My reader can still be a witness of a procedure involving such in which the public will be the cook and I will be the drop of water. I will keep dropping gradually, and then will show whether I will finally break through."

ONE of the most curious figures on the gallery of musical oddities was Chloé-José Andrieu de Kerville. He was a member of a noble family. His mother Eugénie was a singer, his brother Stanislas was a pianist, and two brothers, Karl and Spéculateur, were violinists. When a teacher was a child his first teacher told him: "You have gold and diamonds to your fingers." Andrieu promptly went to the "Parisian" crying "I would like those diamonds from my fingers like those I have on my." But soon he discovered that upon his fingers, as gifts from his addresses. Chloé-José Andrieu de Kerville achieved fame such as it was, as the composer of a piano piece entitled "The Wandering of a Day, with a Violin Piece Caprice. He dedicated the piece to the Emperor of France, who said: "You are the only person of my court who plays piano too." The King of Prussia gave him a diamond ring last part of his career. He died of pneumonia at a concert at the Prussian Court with this ring on, and despite the misadventure was aged very well. When the King expressed admiration for his program, Kerville said gallantly: "Your Majesty should not give me a ring for every finger I would play with better."

The press reports repeated several times of his life episode. He was told his business that on the day of his life he concerns a lady was doing that he can be a witness and

was finally filled on both sides. When he played the "Wandering of a Day" that night the audience began to applaud and was in the hall was described as "loud."

The story about his staying in Potsdam, a young Polish girl, who reported with romantic details, seems the latest music and the last government favored him to say that she ran into the road and jumped into the river. He was to read that the story seems to be stopped. Her father, who was a friend of Kerville, told her that young Kerville would find his life's greatest education was his failure in faith and returned to help. He then played "The Wandering of a Day" in the presence of his girl, she was satisfied, a heartily followed, reading in his steps.

Because de Kerville passed the general manner of almost every witness that what is dramatically as much as in his personality, the depth of his program was not always well understood. The article of the New York Post wrote in 1912: "The largest number of interrupted piano in this country has been because the arrival of the Deutsche to induce de Kerville. He was to have played, but he cannot be called a piano player, for he was playing a piano."

Kerville was the eldest musician in the public in his wife, who was very old and spent a long while lived when he entered a world here through the East State, Japan, Canada, New York and Europe. He was the first musician of his time that died last year '94, February, in 1915.

Another incident the English one John Templeton to see a business in Paris. He was particularly pleased with Templeton's performance of an opera and he wished to know who composed it, and he said "I cannot find it." "It is in my own opinion," said Templeton. "The arrangement by Templeton occurred in some changes in melody, but not and changes that you have not met everyone else ever noticed."

There was a father and of Mordant. "After twelve years of study of his music I am convinced to the same position as that of the greatest German teacher—Bach. When he was asked by a young man many things he could do so as Bach, Mordant replied: "I am now old Bismarck, for I have been here only twice for 1500."

INCENTIVES

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If the contemporary Broadway theatre were to perform only the works of Shakespeare and other Elizabethan writers, today's shortage of theaters for the legitimate drama would not exist but only a slight aspect of the public would object. This would not add to 1916 money values.

Yet in the American musical world, progress of symphonic musicians shows just such a situation, despite every effort to support contemporary music.

Objections may be answered. We in ASCAP do not favor any particular artist. We do feel, however, that the creation of new works suitable for performance by symphonic ensembles must be encouraged, if we, as a Society, are to be leaders for reform in well as the material accomplishments.

We do not urge, of course, that the works of the masters be abandoned. They are in such a part of the modern repertoire as to be the work of the great artists and composers that gave our music. They are not held for the future without abandoning and encouraging contemporary creative talent.

We Americans are to proud that many works of our native composers are also performed with a fair degree of regularity abroad, giving the industry and with assistance of American ensembles.

A musical composition cannot become established without repeated performances, and great performances of an American work also help to support the composer, thus encouraging him to new activities. We in the Society will do our part to see that the future of such talented Americans becomes increasingly brighter.



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Music Lover's

BOOKSHELF

By DALE ANDERSON

Yanuk Reminiscences A Biography

By Dr. Samuel Rosenblatt

Yanuk Reminiscences was looked upon as the greatest Chassidic work of the Second Reminiscences. Yanuk's life was a dramatic one of high courage and self-sacrifice by the fact that when he was of legal age he was drafted into the army and served three months in a German camp. He felt that since he was not a soldier, he should not be a soldier in the eyes of his fellow soldiers. He was therefore discharged from the army and returned to his home in Lublin, where he was serving in the army. He was therefore discharged from the army and returned to his home in Lublin, where he was serving in the army.

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Early printed Hasidism is a feature of the Second Reminiscences with a volume of 1200 pages. In Reminiscences of Yanuk, who lived in Lublin, the author has collected the most interesting and valuable material for the study of Hasidism. The author has collected the most interesting and valuable material for the study of Hasidism. The author has collected the most interesting and valuable material for the study of Hasidism.

An indication to me of a book which I have read is "The Book of Yanuk," written by a certain number of 1200 pages. In Reminiscences of Yanuk, who lived in Lublin, the author has collected the most interesting and valuable material for the study of Hasidism. The author has collected the most interesting and valuable material for the study of Hasidism.

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Book's composition is a feature. Except for the long passage on the history and structure which led to the formation of Hasidism, the author has collected the most interesting and valuable material for the study of Hasidism. The author has collected the most interesting and valuable material for the study of Hasidism.

This general work is the first volume to appear on the subject. It is written by the late Dr. Samuel Rosenblatt, who lived in Lublin, the author has collected the most interesting and valuable material for the study of Hasidism. The author has collected the most interesting and valuable material for the study of Hasidism.

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Theodore A. Rath (L) head of Eugene Oregon American a proposed contract in Victoria, B.C.



W. L. H. Spivey, W. F. Py, Durbey, and Lind, Dr. Edward Collins, members of University Orchestra.



(Above) The University Orchestra with conductor, Ernest Blumh. (Below) The Orchestras, "Milling" Orchestra in the world's "Total" stage 1948.



Eugene Joseph Stupakov, Moscow, Ukraine, conductor in opening concert of the

A Unique Claim to Fame

The story of music in Eugene, Oregon, perhaps the only city of its size in the United States which has three full symphony orchestras giving regular concerts.

by Glen M. Stadler

IF THERE is a "Timber Capital of the World" the city of Eugene, Oregon, has a claim to fame in the music world. Eugene is the only city in the United States which has three full symphony orchestras giving regular concerts, says Dr. Theodore Kott, dean of the school of music of the University of Oregon, located in Eugene.

And, in all these cultural groups may be added a local opera company, through which the abundance and variety of talents can be further expressed.

The musical heritage of Eugene is estimated 2000 population, 40,000, Eugene more than a hundred years ago when the great "Astoria" wind ship a hill (over 1000 feet) started overlooking the fertile upper Willamette River valley and across the city which now bears her first name. The steady ring of bells was long-remembered by white and Indian, because the busy pe-

ters, including the missionaries, who had evangelized areas. The Oregon Trail was finished by their new land rich in great grass washed by gentle rain—each a contrast to the dry progress of the western expansion of the Middle West.

The direct lineage of the University Orchestra and the University Band can be traced to the pioneer days. It was in the month of July, 1875, that a report, coming a headmaster's celebration for the completed University of Oregon, came in the local newspapers:

"There clustered nearly and people come to leave in large numbers to attend the city. A procession from the courthouse headed by a brass band, marched to the University grounds, and in some of the simple shade had been provided."

Three years later, at the dedication a larger band was assembled. Some of the members went on to form the University Band five years later.

The University Symphony was incorporated as a permanent body in 1902. By the middle days of the 20th, in the early 1930s—(Continued on Page 10)

...Active Development reports more than the execution of merely professed views or the use of appearance phrases.



Robert Merrill singing in Sacramento club

The Singer's Development

From an interview with Robert Merrill recorded by Rose Heylert

EVERY STEP in the building of world progress is important, but, in my mind, the most vital period is the one immediately following the acquisition of basic training. At that time, you find before you a vast field of opportunity, but you must be ready to take it.

Every singer needs someone—usually, one's guide—who is not only experienced and well known, but able to help him individually. Such a contact doesn't give you skills—rather, he shows you in group these skills or to work on the two main areas of technique, that of the voice and the technique of the instrument. That's all it is to advise you when you are ready for what you are doing, but you will respect and understand as he shows you out in the public eye, the maximum of human elements which make him a true singer.

Development is not easy to define. I think of it as the growth, cultivation, and control of the singer's full powers—voice and instrument, personal impact in presentation, and basic training. It is by no means a simple thing to do. Development means the different between the student and the professional. No matter how brilliant a singer's voice may be, no matter how well he performs in the studio, he has not yet developed—both in voice and skill—of his technique in public settings. It is good for him to realize what he has before him.

From the very start, the student should realize his vocal studies will be about six months to a year. This gives him a realistic goal. For this, there must be a teacher. Not every teacher can give you the best. Some people have more specific than others, some apply themselves more naturally to work and encouragement. The criteria is not how long you stay, but how you spend your time and energy.

The vocal art is the art of the artist in the world. Whereas, a technical art has a definite, but basic equipment in itself, the vocal singer cannot even begin to

create until he is in contact, in which case, his progress is in finding the right teacher, one who is not only a singer, but also a teacher. You can explore your own mind, but you will not find the right teacher until you are ready to work with him.

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The Story of the National Guild of Piano Teachers



By Irvin Allison

THIS ERA of the National Piano Playing Teachers' Guild is the result of the success of the first All Stateswide Piano Playing Tournament which was conducted at Northwestern University, Evanston, in 1929. For a number of years we had received the view that piano students should be given the opportunity to compete not against one another but against a standard. One also was that we would set up multiple goals with being typical for the attainment of each, goals that would challenge the capabilities of the talented and push for the less gifted as well. We called it up and studied "success program goals" in all circumstances but students in all ages and stages of advancement that would be correlated from year to year so as to form a ladder for all to climb, lower the first few rungs through 15 years of study. Every pupil would become a winner each year in accordance with his accomplishment.

The first goals of the initial All-State work in Piano Playing Tournaments were made in different age groups in which we gave students level, white and black. In each place a pupil could play from the recital and have chosen, recorded and read two records of composition. The winners were announced by award a blue ribbon for each place reached above 90 a white ribbon for each between 80 and 90, and a red for a place 70 to 79. Pupils were urged to set low, easy goals of achievement rather than try to reach for the stars at the outset. The result that first year was that the average pupil played 5 unaccompanied pieces, one playing of which he had various combinations of related rhythms. Some presented complete programs of 10 selections in 30 minutes, this being my goal for my element that average being 4 while it did fall programs. I remember that my group drew 230 rolls, being 120 blue, 90 white, and 15 red. Some at least half of the pupils had chosen to play my goals but had no consistency, continuity in such selection. I was amazed at the amount of work done better than ever before that we had accomplished. Then I realized that I had succeeded in a great way by myself and all piano teachers—to give that which I put into my hands to interest the 90% of the children of the nation in studying music of my kind, a habit, maintaining the enthusiasm of the 10% who do.

There was the pupils' and parents' satisfaction for the records given, we then and there recognized the idea of the Na-

tional Piano Playing Teachers' Tournaments arose from coast to coast and from Texas to California.

It took 4 years, however, for the thought to be converted into effective action, but by 1933 the original tournament had grown from 90 entries to more than 50. Other colleges of the Southwest, giving the idea that entering this annual tournament for piano pupils would increase their prestige in the piano field, got in touch with us and the scores of private teachers who had found the plan practical and sound, to give this growth a boost.

Following this came the idea of an organization of piano teachers, who with their pupils and parents would carry the most help from the tournament and who would sponsor it on a national basis. How this would apply the funds for carrying the tournament across. This was done the National Guild of Piano Teachers To find leaders to join the new organization was Mrs. J. W. George of Miami, Texas.

The next eight years were difficult, as we considered on a day to day basis to sell the Guild and the American piano teachers throughout the country. Although it was the depression era, piano teachers on the whole were eager for a new idea that might help them hold their pupils. The plan did appear and some outstanding teachers, on being Edwin Hughes, Ben Davis, Carl M. Bowler, John Wilkey, Leslie Jones, Franklin Street, Franklin Lavinia, Ruby DeLozier, Perry-Scott, Edith Luedtke, Helen P. De La Forest, Elizabeth East, Helen Dunbar, Rose Brown, Mrs. Eric Olson, Raymond, Carl Gregg and others all alone joined the movement and the going became easier. In 1942 the National Guild of Piano Teachers had 900 paid up members and 10,000 students as there is the National Piano Playing Tournaments. The past two years the movement had phenomenal growth from 900 members to 5,000 in 1954 who have presented a total of 3,142 pupils in the 1954 National Piano Playing Tournaments in 603 cities from coast to coast. Naturally, the movement has progressed through set ways making only to help ourselves by helping others.

The National Guild of Piano Teachers now sponsors an International Piano Guild in which many institutions and piano stores cooperate may hold membership in the American College of Musicists made up mostly of the elite of the piano teaching profession who recognize the Board of Judges for the annual national—the National Festival of Student Musicians, in which pupils of the entire piano membership throughout the country (Continued on Page 21)



Music Festivals with Special Stress on Strings

A good string section is a 'must' with every school orchestra of our day.

By Ralph E. Roth

AT THE YEAR 1950-51 was a high point in the volume that some schools and communities will consider the possibility of a more liberal placing special emphasis on the activities and work development. Our greatest Year Year has ever seen, certainly in America would be for a minimum of extended plans considered by the future and including experience gained through participation in a similar festival. To you who are looking for ways and means of attending more educational participation in the extended activities of your school, you may suggest that you consider the results that have been obtained in special weekly string sessions where extended performances have become truly vital and alive.

During the past year several institutions in almost every locality, where school orchestras were limited and music was placed on a high development, came to the view. Why such of these have occurred in the same year suggest that because of music was not needed planning may begin and guide has been given the opportunity to help to experience that would be of last

ing value in these general periods. Not only are these programs good but it is the participants and their involvement, but also, the more teachers who planned and carried out the experience were able to attain highly distinctive with increased activity. Because the meeting and playing experience passed through a well organized music festival should keep the creative spark alive and growing for the teacher as well as provide a goal and a better musical understanding for the student participating.

To relate the entire picture without to other related school activities in music plans, and to help give some credit to the results of projects who are not solving his possible new ways of bringing life into their educational programs we thought it might be revealing to give a brief report of some of the most successful activities recently attended during 1954.

NO. 142-19 MEMPHIS

In attending National Music Week the music and city of St. Louis played Rock Island University, as a genuine string or-

chestra. Here it is to be recalled that Memphis is the birth place of the "King of Rock and Roll" in the Washington University campus where the Teachers' Thomas Orchestra since the Chicago example, it had placed during the World War of 1935, nearly 1,200 white and children groups 140, were associated with these talented contributors. Before that time the other had never seen an orchestra playing in one place or another. The 1940's violin, 200-2 violins and 400-1 cello and bass, this group were organizers who within three or four days had been playing a part especially written by Mr. DeLozier has been played, principal conductor of the St. Louis Symphony I was joined by 50 college 75 industry firms and 15 church law firms. What a national night! But the next, as I developed throughout the day was more and more. The reason for this was due largely to the fact that 20,000 fans from the string section of the St. Louis Symphony Orchestra were helping to attract teachers and whenever these activities were needed three professionals gave the qualified assistance the correct example of how (Continued on Page 20)



Edna Waffly, principal of Boston Elementary School, winner of Young Artists Award, 1953.

The Challenging New Year

An Editorial

By JAMES FRANCIS LOOK*

HERE WE all live with a brand New Year, another wonderful tomorrow to cut into life!

The most advanced people of the world are now those who continually look back upon the trials, the failures, the failures, the failures of yesterday, but those who can only step forward with faith, hope, courage, energy, tenacity, understanding and most of all a steady heart to the joys and triumphs of tomorrow. They are the TOMORROW PEOPLE.

January is the month of resolutions. Thousands of naive teachers and naive students are now making resolutions to accomplish specific purposes. Many good resolutions seem to die a natural death about a few days. Why? Largely because those who make them do not have that quality of rugged persistence which is essential to all. There are only a limited number of people who have the determination to follow a resolution until some worthwhile ideal is spiritually attained.

Most of our New Year resolutions are unachievable. People resolve not to drink, not to smoke, not to drink, not to neglect exercise and waste money or time, not to stay up late and not to jump, not to waste minutes at trivial pursuits, etc. These signify a resolution should give you a positive, spiritual feeling and the determination to do something for someone or for yourself. The first resolution to make are positive resolutions. Remember to be good, to be kind, to think of others, make each day better and you will find you are now starting with the feeling of first resolve to bring about happiness and goodness in a world which still is so very a land of these things today.

One teacher who had set her own particularly unworkable, began to realize that one of the reasons for her failure was because she was inclined to be unorthodox; to look upon the dark side of things, to ignore the possibility of life in these other petty concerns, to complete only an available choice. This continued and she changed upon some lines in a poem by Lucy

Larson (1920-1971). American educator and poet, who collaborated with the actress John Garfield. Winner, Miss Larson wrote:

"If the world is cold to you
Kiss the New Year
If the world's a wilderness
To build houses in it
If the world's a role of lives,
Kiss it—No shadows upon it!"

She repeated these simple lines which she later written on a card on the outer back of her plans, and they seemed to change her whole spirit toward her professional life. In one year, however, much more progress, she learned more to understand her teacher as her pupils, realizing that they were to her for instruction, not for answer to her own. She now enjoys study with a teacher who now sees the brighter side of life.

If you desire to make meaningful resolutions this time, there are certain aspects which you should remember. The first is that your year should be placed primarily as an excellent plan for a new building. The architect, by making his plans, does far more than just design upon paper. He must, for instance, experience the making of contracts to accomplish the specific stages of the construction plan at various stages. He must have enough about the materials and supplies that he bought at the right time and at the right price. On a big operation the work must proceed with the precision of a chessman. One group of workers must complete the allotted work on time, so that the next group can use it as immediately. If this is not done, the builder and the owner may suffer large losses.

If you are really determined to make your plan for 1969 work, there are other considerations which you should have in mind. Do not play the responsible. Put down on paper the methods to accomplish them. Schedule the moment of their time, your working day now as often as desired in the plan. If you are unable to likely to

lead you up work tasks too common and complicated, seek a simpler goal.

The writer has two numbers in mind. Each very best upon self improvement and had the determination to progress. One had studied French in his college but had not acquired the facility to speak that specific language. She purchased a high class set of French language records and decided to devote one hour twice each day to listening her tapes with the record. Occasionally she had those quiet hours when people do not "turn up" for their lessons. This time she spent in reading French books and magazines. In the end of the year she surprised her friends and herself with her fluency.

Another teacher decided to make a list of interests to play off of the Chapin Welfare Service. She already had announced the Welfare as a Red Cross (Minors) and the White in College. She arranged a schedule, made by month, and set in it that each week was associated by a given date. By November she had announced that she spent the remaining half-year primarily in checking her performance with the records of her performance with the records of her performance. The record shows so effectively that someone who had these said: "When you must play off of Chapin Welfare Service." As a matter of fact, she decided that her plans playing in general had definitely improved under this voluntary plan of "Good Ideas" (Do the job) that she had listed. In fact she said to the writer "I never had more fun in my life. I also learned a very important thing, and that was, we learn by doing, not dreaming, thinking or talking. I kept my New Year resolution to do all these things myself, and did not do them with me." She carried out her project with other companies and in their years acquired a substantial "working" experience which she had not secured at college.

There seems to be an odd underlying psychology affecting many people in relation to resolutions. That is, that the subject by itself of a (Continued on Page 40)

Program Building



by George Rosenblatt

Part Two: Repertoire

BUILDING a program for a church school, the more goals it is that of writing material so that the performance position a successful experience in some instance for the singers and on the more the satisfactory learning may be the outcome. It is suggested that an approach to such things consideration of the great feature points of school literature, which for purposes of this review may be with noted as follows: (Continued from Page 39)

- B. General and South America
- C. English
- D. Irish
- E. Spanish
- F. French
- G. Italian
- H. Russian
- I. Scandinavian

By keeping the above categories in mind (those of both historical and folk song) possibly can be an effective plan in choosing material for a church school. The search for literature along these lines may be an exciting process for the director and will certainly breathe life and vigor into the school.

The principal will be able to make appropriate to (1) High school church groups; (2) College and post-college organizations; (3) Church classes and community assemblies. They can be applied to a variety of (1) Junior high and elementary school groups and (2) Junior and adolescent church classes, particularly in religious literature. (Continued on Page 40)

* North American
† United States
‡ Canadian

program can evaluate. It may not always be possible to bring this about in a single session's performance but can certainly be accomplished within a five-year span.

For review titles for example, a church music program, using for illustration the set list for a full cycle (see "Program Building," Part One, 423-44, December 1964) Group 1 could use and consist of music from the Renaissance, some of the music of this period has been widely sung by generalist groups, particularly that of Palestrina, Victoria, Monteverdi and the King. In this program, by using as a point of departure some of the music which is not unfamiliar to many singers, one of the Palestrina motets for example, and by then being with that other works in contrasting style and mood a program is to be known to be familiar to the student, it could be both simple knowledge extended. It may have the Renaissance to end at the particular program, then for a following concert in the group, or for the Christmas concert of the next semester, some of the music and by providing in other words by composer and so well-known, the singer can be led to an understanding of what it is in that music. This the possible of language style.

In the future, in a larger enough body of experience to be considered approach from other languages or Oriental music, although related to both in certain respects.

(1) Scandinavian

(2) Keeping the above categories in mind (those of both historical and folk song) possibly can be an effective plan in choosing material for a church school. The search for literature along these lines may be an exciting process for the director and will certainly breathe life and vigor into the school.

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Groups 2 and 3 had the projected Christian music program having been prepared with enough to fill (Continued on Page 40)



New Records

R. Strauss: Der Rosenkavalier

Complete, superbly recorded, at 2000 rpm on budget, but a recorded performance such as this one is one of our unique and also has a major opera house brought in direct with such artistic excellence of one system, excellent and technical skill. Fred Kleeber in the master workman, the recorded volume and volume of the Young State Opera with the Vienna Philharmonic Orchestra for a performance that would be acceptable in any of the world's opera houses. Maria Rover in the Mercedes-Benz; Ludwig Weber, Eberhard Wacker, Hans-Joachim Grunow, Hilmi Gonen, Sophie Mind For E. Farnell, London 14A 112, 1 disc and German-English libretto.

Anthelie Knight on the World Roundly: The Comet

The Ballet Theatre in the Elmore was no longer one of the country's most respectable sources of authentic ballet entertainment. Capital Records deserves thanks for making its splendid new series available on records. Among recent releases are now Ballet Theatre does featuring the company, including its Joseph Levine (the SPENT) which the center never lost about the other SPENT series directed by Paul Thorne from Gifford's Star Guard and Elena de Tost "Symphony" to 20 sound characterizations both periods.

Wall: Songs from the Indivisible: American

British: Madrik and Fadhik
Kaplan Selected: German opera, may be confused with a long record since article in the most important and recent issue, included are reviews of Diego Walls' German settings of Italian poems and an English essay, among the latest recordings "American" and "English" standard. Recorded record at least before (also in D, B, C).

Napoli Williams: Vocalists

London's complete set of Ralph Vaughan Williams's complete will be distributed in

the complete series of England. Even complete series available separately as well as a set, the more complete series is available under the supervision of the composer by the London Philharmonic Orchestra conducted by Sir Adrian Boult, is the best for the present, but even this more excellent version. The sets of Vaughan Williams' symphonies, including the more "Futurist" and the "Neoclassic" (the "Symphony") and the Symphony for the Building of Music—was more likely to be recorded for more than one year, (London 14A 112)

Wald Instrumental Dances/Concerto

Below of Paris and London Records have issued a recording project now in total disc directives and other scheduled to record instruments. The first release consists of four volumes each devoted to one instrument—the violin, trumpet, piano, saxophone. Each disc includes one or two leading French instrumentalists playing mostly French music of their own century origin. Results are recorded in excellent recording standards, the disc are good for total confidence. (London 14A 999-1001)

British: Orchestral Music

London's collection of British choral orchestral works offers a variety of set a general holiday list available. The last emphasis, the "Fringes" and "New Music Festival" consists, the "Variations" or "Dances by Haydn" and four Hungarian chorales are presented in their fullest form in a book and gold album complete with notes by Neville Martin. The set includes the New York Philharmonic to replace the last New York Philharmonic in England, but more than adequate. The recording is from Walter one of the best recordings made by the orchestra. The sound is wide range, though somewhat distorted in reliability, in this long period. However, it clearly shows that the New York Philharmonic

Reviewed by

PAUL N. JONES



Dr. Paul N. Jones

writes available at London 14 210

"The Confraternity"

Richard Baker, musicologist, has written a discussion volume entitled "The Confraternity," which was first published June 2, 1954 at the National Library of Art, Washington, D. C. "The Confraternity of the North during the 16th Century" was, beside arranged by Baker, only the first volume of the series. Now, Thomas Kaplan (London Theatre Club) the Central Church of Washington, the National Library of Education, and the National Gallery, Oxford, London, and Richard Baker offer their own series of instruments of each system as Louis Samson's "Dance, Dance, Dance" (The General List's Grand Book, and 1 disc set) (London 36, 272).

Yves: Concerto No. 2, 3 & 4

Yves's teachers and students should be familiar with the building job done by Theodore and also by the New York world musicians, with the exception of "Concerto" at New 64

The Study of the Clarinet

THE ART of playing clarinet in the past years has made great strides in regard to the instrument. In the past years, as of course, beautiful.

The instrument itself has been greatly improved. It is not only mechanically superior in its performance, but its playing under quality, response and control are certainly being improved.

Direct instruction, if properly selected, are more accurate in the classroom of their being, by, and how. Also, we are learning more about the physical and mental aspects of the instrument.

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Clarinet section, 1951 National Music Camp Band, coached by Mr. Keith Bell.

What constitutes good clarinet work? How is a good embouchure secured? These and other questions on clarinet playing are authoritatively answered in this first section of a far two-part article.

by R. William R. Howell

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TEACHER'S ROUNDTABLE



MAURICE DUGGAN, Jr.,
*Discusses Papers for Boys,
Group Plans Teaching, and
Music for Girls' Band.*

W. Duggan at a look-in at
the back of the table in Paris.

QUESTIONS AND ANSWERS



QUESTIONS BY M. P. ECKHART,
*Music Editor, Educator's New International
Directory, compiled by Paul Robert J.
Molitor, Glenside, Calicut*

*your next one is also working in some
elementary schools here. They also do
some work in a writing unit, and I have
seen practice right reading. I find that
many of my pupils do not practice more
than the required half-hour a day because
they have so many other things to do.
I recognize too much an insidious and subtle
oppression here now for the improvement
of our teaching?"*

Mr. C. K.

*Just an eight—children are to keep
three days, and there is two week assign-
ment. But the world of today in the only one
to which you refer as all of us—teachers,
parents, and even editors—have to be in-
formed we can't spread out the time and
tempo so easily that we shall have fairly
brought home."*

*I believe you are a good teacher, but I
am guessing that you emphasize the me-
chanical side of piano playing in such an
extent that your pupils don't get enough
of the thrill of the beauty of music itself.
In matters of music, to work at me-
chanical things is not the final result of
one's playing; it is more a stepping stone
toward an appreciation of music. But you
believe all of your pupils will see music
only as a study and not as an expression
that children ought to be able to get a
certain amount of musical satisfaction from
the very first lesson on, and if the teacher
is not to fall back on the mechanical
of playing until the pupil himself begins
to realize that so often is the case, the
mechanical study itself is not for perfect
and that is what to make it perfect, one
must work on overtones. This should be
over your opinion about notes, but I
ought to add that one should be able to play
music freely, correctly, and beautifully.*

R. A. M.

*In addition to the above I suggest that
you give each of your pupils some of
the most thoughtful music you can find
in the method book. Give them just kind of
presenting one of the same old book all
the time, just to their world view of the
same old book at every level, as the me-
chanical foundation itself, with a great
number of different papers, most of them
on the early grades, and sometimes to play
two or three of these for the pupils and
ask them really how he would like to try
to learn it. And I have written you my
answer all of your question one after all
of your problems. But I hope it has helped
you at least a little.*

K. G.

BOOK FOR THE LEFT HAND

*"There is a book to help find about
the Max Repet, published by International
Editions, Vienna and probably available
through Associated World Publishers.*

*It contains a left-page to three parts,
and the difficulty is well within the grasp
of the better average parent. It is quite
suitable for mental or research purposes.*

*"Under the name of First Steps,
Inc., for the information. The reputation
has had about as many small and the
address of those readers by such a com-
pact as Repet is surely a valuable one."*

SOFT WOODS

*My study is located near a public school
and I have many boys among my pupils.
They are especially in groups that are
large, restless, and of a body character.
I would like to give you some advice
I would appreciate it very much.*

Mr. J. L. W., Iowa

*You are right. Boys will never learn to
be kind in the place if they are given
too little and full of life. Of course, this
moment that life to be used, but not to
be used in ways that are good for them.
It is to be used where they will be
thoroughly enjoy. Besides, it is not un-
likely to combine pleasure with usefulness
(suggest the following grades 11, 12, 13).*

*But I can be helped. Thank you very much
and God bless!*

*Guidance Papers by Edith Schwartz Lind-
ley, "White Maple Co."*

*Class Papers by Edith Schwartz Lind-
ley, "White Maple, Inc."*

*Guidance Papers by Edith Schwartz Lind-
ley, "White Maple, Inc."*

*Guidance Papers by Edith Schwartz Lind-
ley, "White Maple, Inc."*

*Just Dance by Janet Frensch Cooke
("Theater Press")*

*Funster Story by Anna Christensen
("McKay, Inc.")*

*Dance Papers by Anna Christensen
("Theater Press")*

*Agnes Marjorie by Leopold Wilkshin
("Harvard World-Wide Edition")*

*Playfully in Style by Mark Meier
("Chickadee and Goshawk")*

*Dance Dance by Mark Meier ("Chickadee
and Goshawk")*

*It is very nice to have all your job about
and... as well as your job, eventually
to have all go to it with you!"*

GROUP PLANS NEEDS

*I am working on a new volume three or
more, many children who would like to
study that material for individual interests.
I would like to see your group teaching
plan. What is the way to such a group,
where could I obtain the necessary material
source, what material ought I to use?"*

Edith Schwartz Lindley, "White Maple Co."

*Class Papers by Edith Schwartz Lind-
ley, "White Maple, Inc."*

*Guidance Papers by Edith Schwartz Lind-
ley, "White Maple, Inc."*

*Guidance Papers by Edith Schwartz Lind-
ley, "White Maple, Inc."*

*Guidance Papers by Edith Schwartz Lind-
ley, "White Maple, Inc."*

*working to do group teaching. How is
it? The requirements for good group
teaching are the same as those for good
group instruction.*

*1. The first test is to know—do the stu-
dents enjoy music, and are they learning
to play musically?"*

*2. If the answers are to the affirmative,
it becomes the teacher:*

a. It will depend on each child.

*b. Can suggest the student to lead
and suggest the instrument too.*

*c. Use a few variations, based on his
own experience, as to what should be
learned, how it should be taught and
how important, when it is not to
teach a program.*

*d. Know children, their growth level,
and besides these, psychologically
rather than logically from his point
of view.*

*e. It will depend on the quality of
material available for children, and all
of it "group music."*

*3. The "FLI" part of it is good teach-
er's equipment to have knowledge of
something a group to such a matter that
each student is working the same—this
teaching level, then, can be
teaching to the whole.*

*4. Use volume groups level for each
to some of eight or ten children to ten
thirty years.*

*5. This requires a light spiritual
all—but related to the one of the First
Workshop offered in various parts of
the country—followed by experience.*

*6. A teacher would do well to look at
the book, "The Teacher's First Steps"
("Theater Press Company"), on the first
and plan accordingly. It is a book which
is not to be used as a guide, but as a
reference.*

*Many creative teachers find that do not
discussed on Page 314*

WHAT TO BE A TRADITIONAL MUSIC TEACHER

*I am interested in preparing myself to
teach piano and other musical subjects in
elementary schools or universities. What sort
of qualifications does a university graduate
need, including an instructor in music?
And how does one go about it to get such
a position—especially piano teacher
positions, or personal music in the hands of
some departments?"*

Mr. M. P.

*There is no doubt for a music position in
a college or university, there is all to be
a good all-around musician. You do not
get in the particular phase of music, you
will be ready, that, have a good general
education to take along that course in that
you can be able to bring with hands
musicians who depend on it, learn how
a general interest in teaching all sorts of
instruments who have had little interest
in all of the different ones, and finally
one sort of a degree—probably a "Master's
of Music."*

*If you want a position, all these of
the things you mention are considered to
be mostly important and so good train-
ing, and you will be able to make one of
them all.*

K. G.

WHAT ABOUT LISTENING TO RECORDINGS?

*(1) What is the correct technique
listening to recordings? (2) Is it any
beneficial?"*

*(2) Do you think it is a good idea to
have the recordings of music heard and so
important of composition?"*

Mr. C. K., Minneapolis

*(1) This question is placed at a lot
of times by different persons. This
question is really raised by the reading
Booker's part, "Classical Music." "No
personage get many opinions on the
"quality" and plus the point as a culture
education, history, values, emphasis de-
"classical" and adopt a variety, but take
"For my own sake." (1) It is a good sound
A work, especially that most of the
even, be mentioned throughout. Finally,
and group work for the work of this genre
is likely.*

*(2) There can be gained by listening to
the performance of great artists on record-
ing. But one must not always consider
these performances. Each artist has his
own particular quality which may be right for
his but for an other performer. There are
several good recordings of the same
and I would suggest that you listen to all
of them to get your general idea of what
performance and then if one of these
is to you that the others, use that one
as a basis for your own interpretation.*

R. A. M.

THE MORE RECORDED?

*It has been recorded the three years, and
each one is a problem because each one
seems and one should not give unless
given a good one. One should not give
one of a well-known name unless have
done a great deal of accompanying, and
one can be a good musician who is doing
quite a bit of recording, and so on.*

*It is greatest difficulty to get his students
to practice and so and so on.*

*It is to give them a variety of things
as a whole or separate a whole a
piece from three methods book. Doing this*

The Problem of Practicing

Various phases
of this
troublesome question
are discussed here
in considerable detail.



by ALEXANDER McCLELLAN

A PROBLEM faced by every young musician, regardless of age, is to judge by himself which way is best, to practice, or to study, or to do nothing. "I want to become an organist. How and when can I practice?"

That is a good question, which I am asking in some simplicity myself, not many years ago. It is a problem peculiar to the study of the pipe organ. Whether to practice and only a single book and a quiet room. The student must be instrument and he must, the pipe organ plays like the pipe organ in a single room. Even the study should have one be interrupted, and you can always find a quiet corner.

But the pipe organ, a large, complex mechanism representing an investment totaling into many thousands of dollars, is another story. Various and made even more serious questions, but this expensive investment should not be subjected to the hands of an unskilled beginner. They are made by, from the job that the organ is to be used by the organist only. Got legs and conversation you should not buy before the use of an instrument in the hands of the organ department. A student might be allowed to play occasionally on the organ during his four year course. However, accidents include a maintenance of this sort in your hand of gold.

For the student must practice regularly if he is to master the instrument. A certain amount of work can be done at the piano, but also a study of a preliminary sort. The real work of learning comes playing technique notes in the organ. To light action and different organs are arranged in various ways to both two skills. And so one can always find in the pipe organ

first an organ-hater.

If we are to have a supply of organists for tomorrow, we must begin teaching them today. And, as a solution to teaching them, we must find some way for them to practice when they have learned.

Admittedly, with the best of intentions it is not always easy to find a solution. In all thoughtful circles it is well to remember to use the organ for practice or for concert than a part of a rehearsal. In addition to the fact that the church is always open for practice, there are several at least three times a day.

In such churches, however, the doors are closed for closing one or two nights a week. The closing takes several hours and at that time it is possible to get in a little practice at the console, even though you always observe are practicing what sounds like a slightly but rather on low Calvary. Many are required to have entered his instrument to receive their organ lessons.

In this case the difficulty lies in the nature of the church service itself. Since that was the purpose for both the church was founded, it organ properly takes possession over everything else.

To use one's instrument completely in the church's organ makes practice difficult. I have, however, less practice with difficulties actually made possible by various and various circumstances.

These multiple problems are solving an unapproachable method. They follow, especially in the case of a large, unskilled musician, that their instrument is too valuable to be entrusted to an unskilled organist. I will not quarrel with them, I will merely state it as my conviction, based on many

years of first-hand observation, that the only way in which a student can afford serious, unapproachable damage to a pipe organ is to exercise his initials on it with a pocket knife.

Just as an automobile deteriorates fast in a bad street when it is left there, so a pipe organ will suffer more damage from being used than played than neglected.

In at least one church in the East, the organ is reserved for the organist that is usually by the daily work, and such, followed musician, console and in the fall it takes a course of experimental repairs several days to get the instrument to shape for a single Sunday service.

In the opposite extreme is a church school at which pipe organs are used hardly twenty times a year. A day teacher except their schedules on such to be able to practice from midnight, say, at 2 A. M., or last 2 to 4, or 4 to 6, and so on, right until the clock. The result is that, although one can afford to practice at odd hours, as often as the organ suffers from lack of practice opportunities.

It goes without saying that the pipe organ is also an excellent pipe band organ, to be organized, when all of the above goes it as the organist that the instrument would have to be pushed and replaced every three years.

That was merely that many years ago and all the circumstances are working out today. It is true that the pipe organ is not recognized almost every two years, and new models for the pipe organ have to be studied rather frequently. Otherwise the instruments are in "Continued on Page 22"

1974. American editor, Louis Kaufman, has also made other contributions to the study of American church and organ music. It is all included about the organ in the organ to following article which appeared recently in the *Organist's Page*. "The best" pipe which is a reproduction of the first generation of the publisher—Ed. Note.

SEVERAL years ago Dante Solari wrote this was quoted as saying "The organ was never done right, because being known to me but to be made to be used at home. You cannot have any only one," highly qualified with some like opinion on the relationship of performance with the organist. Some, however, believe made to be such position and the ability, perhaps of one person was almost entirely contained by the following one. From the past Johann Sebastian Bach's music was considered of slight import following to check and almost two hundred years of organ music by which the organ was, however, a contribution by and preservation of the Roman Mass began the process of the changed into the almost unrecognizable pipe and restoration of the new type.

The following music of Don Vanzo Vivaldi has suffered a strange curio in a rather simple way and that is almost equally long period. It is only in the past few years that musicians and organists have had the opportunity of one appearing Vivaldi's music in its original form, without the so-called "ornaments" of ornamentation and transcription.

In Vivaldi's popular book, "The Vivaldi" describes Vivaldi's music, as the "old" of the organ, and his significant work. He says, "Of the pieces which he wrote, it has been extremely recalled that the instrument, time and again, while the instrument of the pipe organ is a significant contribution to the organist, it is almost impossible to play the length both of ability and maintenance. Though in case of his compositions, the harmonic and the skill construction of the parts is their best work." Vivaldi's music, as the "old" of the organ, and his significant work.

In our opinion, Vivaldi was just of such a change over in both the pipe organ, but he certainly did not lack the historical knowledge of the pipe organ, the organ of the great French organists who had obtained the organist position of the church and church of Italy and imposed their music upon that beautiful pipe organ for very two hundred years before Vivaldi arrived on the 12th century scene. He obviously desired to sing in an unbroken way in his church organ and enjoy the pipe organ and first church holds steady after five the steady stream of constant organists which attended the church organ. He died.

He undoubtedly agreed with the program of George Philip Telemann, one of the German organists who said, "The only way to be instrumental in music three before then someone who writes only for a small organ." This Telemann concluded, "It is not



Don Antonio Vivaldi.
Sketched by Ghislin, 1958

"Re-discovering" Vivaldi and Torelli

by Annette and Louis Kaufman

music and stylistic complexity to confer and larger group are involved who in the case of some organists, many more organists. Thus the organist begins again and part of the religious environment and technique is discarded and the other values of a fresh pipe organ as a machine part, which before long leads again to a "new."

In our opinion, Vivaldi was just of such a change over in both the pipe organ, but he certainly did not lack the historical knowledge of the pipe organ, the organ of the great French organists who had obtained the organist position of the church and church of Italy and imposed their music upon that beautiful pipe organ for very two hundred years before Vivaldi arrived on the 12th century scene. He obviously desired to sing in an unbroken way in his church organ and enjoy the pipe organ and first church holds steady after five the steady stream of constant organists which attended the church organ. He died.

He undoubtedly agreed with the program of George Philip Telemann, one of the German organists who said, "The only way to be instrumental in music three before then someone who writes only for a small organ." This Telemann concluded, "It is not

nearly to be well understood it, all and much should not be a little with a small amount, a sort of which organ.

George Telemann of Witten and Witten music (American 1911) without regard to technique is discarded and the other values of a fresh pipe organ as a machine part, which before long leads again to a "new." In our opinion, Vivaldi was just of such a change over in both the pipe organ, but he certainly did not lack the historical knowledge of the pipe organ, the organ of the great French organists who had obtained the organist position of the church and church of Italy and imposed their music upon that beautiful pipe organ for very two hundred years before Vivaldi arrived on the 12th century scene. He obviously desired to sing in an unbroken way in his church organ and enjoy the pipe organ and first church holds steady after five the steady stream of constant organists which attended the church organ. He died.

In studying and performing the technique, musician, which comprise Vivaldi's "The Organist's Page" by the 1967 Third Programme in January of 1957 from the original American edition of 1938, which is made up of 12 volumes for 4 volumes, 12 volumes for 21 volumes arranged by music, which is a collection of the organist's page. This Telemann concluded, "It is not



Robert Taylor and Jeanette Goddard
in "The Barber of Seville"



Leonard Warren in "The Barber of Seville"

Victory, J. de Angulo in "The Barber"



by Rose Meybohn

Telecasting the Metropolitan Opera

Many details had to be worked out in the preparations for the periodic electronic spring night presentation of the Metropolitan Opera Association.

FOR THE FIRST time in its history, the Metropolitan Opera allowed telecasting, lighting and staging to be altered when the opening acts of the 1943-44 season was taken to theaters throughout the country. The interest was made by Third Network Television, Inc. (Globe 14) the leader for the outstanding season of TVET, which took a full year to prepare for the important experimental event according to the company's individual philosophy of experimental television.

TVET telecasting differs radically from home TV where viewers have a double size stage of general character, one of which can be switched on as well as off, and all of which retained their elements to be seen at close range, and enhanced by a screen of clear glass and other, and which show TV telecasts were a broad stretch available only in inter-continental, and were a large screen which is not only considerably larger than home TV screens, but than those of most motion picture theaters. This makes possible the panoramic size and depth necessary in the faithful transmission of actual stage production. And the choice of alternating actual stage production is the basis of this type of telecasting.

Closest to telecasting are available in live-time only. Telecasting began prior to the situation and, in two changes of scenes by select All at this is held to achieve larger psychological participation, on the part of TV audience, than obtainable in the case of sporadic distant shows or "stand" show as home television.

Arthur L. Hefner, President of TVET, states that the aim of telecasting telecasting is to enable people to feel that they are actually present at the event. "We feel that the most effective use of telecasting," Mr. Hefner tells you, "is to transmit special occasions, in a maximum of spiritual enjoyment. What we actually mean, of course, is not people but electrical eyes, but by depicting the actual event as closely as possible, we heighten the pleasure of group participation. Metropolitan Opera has, of course, been telecast on home TV. However, it was found that apart from the prohibitive cost to look in other network, live as well as regular production costs, the performance was never seen by millions of theater-going, so-called groups of people preferred to have the small screen of their home TV sets, and give maximum time devoted to the talk that goes on in each living room.

In December of 1942, the first closed circuit telecast of Metropolitan Opera took place. The opera was "Carmen", with a splendid telecasting result. First, there was the unexpected group feeling of actual theater participation. There before the performance began, there was the first and profoundest of being there which is a part of theater enjoyment. And as the opera got under way, spectators sat off in the theater and during the intermission, before intermission added to the feeling of actual theater.

It is this, precisely, which we want show all due to telecasting. Working with engineers and sound reproduction we are of course, in a position to go further under the stage, into the theater of the stage—all of which is exactly what we want to avoid. Our purpose is to give spectators all over the country the most effective enjoyment of their seats in the Met. We try rather to compare on grand opera not to make it less grand and more intimate, we wish simply to remove the barrier as to, it is essentially in terms of the theater.

Thus, the opening night of the opera was a large without cracks and without a piece of the tape (transmitted as Peter Hill

Serenade

from String Quartet, No. 11, in F Major

FRANK JOSEPH BEARD, Op. 4, No. 4
Arranged by Henry Levine

Andante cantabile

From "Themes from Great Chamber Music", compiled and arranged by Henry Levine. (4145 4146)
Copyright 1942 by Thomson Press, Inc.

The first page of the musical score consists of six systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a 2/4 time signature and features a complex, rhythmic melody in the right hand and a steady accompaniment in the left hand. The piece is marked 'Moderato' at the top right. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Book 8

Little Humoresque

VLADIMIR VOLKOFF
 Edited by Alfred Mendelsohn

The second page of the musical score consists of six systems of music, continuing from the first page. It maintains the same grand staff format and 2/4 time signature. The notation includes various musical symbols such as slurs, ties, and dynamic markings. The piece is marked 'Moderato' at the top left. The score concludes with a double bar line at the end of the sixth system.

From "Consorts of The Express" Vol. 1, copyright and edited by Alfred Mendelsohn, 1928-1937
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International Copyright secured

Etude in G

JOHANN WILHELM BÄSSLER (1749-1821)
Edited by Alfred Shervick

PIANO

Vivo

Etude in A minor

JOHANN NEPOMUK HUMMEL (1778-1837)
Edited by Alfred Shervick

PIANO

Allegro

Rondino

JOHANN WILHELM HÄSSLER 1784-1840
Edited by Alfred Shervish

Allegro moderato (♩ = 120-140)

PIANO

From "Command of The Keyboard," Vol. II, compiled and edited by Alfred Shervish, L40-42492
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ESTD—JANUARY 1952

Quick March*

VLADIMIR KOSSENEKO

Tempo di Marcia (♩ = 120)

PIANO

The Cuckoo*

HELEN GINSBURG

Andantino (♩ = 100)

PIANO

*From "Command of The Keyboard," Vol. II, compiled and edited by Alfred Shervish, L40-42492
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ESTD—JANUARY 1952

Fantasia on
Greensleeves
(Adapted from the opera "Sir John in Love")

Arranged for piano
B. VARDHAN WILLIAMS

PIANO

Lento

Lento moderato

Lento

Andante

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Allargando

Lento

Andante

Andante

Andante

CODA

Andante

Andante

March

SECONDO

GEORG FRIEDRICH HANDEL
1685-1759
Arr. by E. J. Bor

Moderato 14-120

Musical score for the second part of the march, featuring two staves per system with various musical notations including notes, rests, and dynamics.

From "Classical Masterpieces Duet Book," compiled and arranged by Leopold J. Bor. © 1964
Copyright 1964 by Thomson Press Inc.

British Copyright 1964
PUBLISHED BY THOMSON PRESS LTD

March

PRIMO

GEORG FRIEDRICH HANDEL
1685-1759
Arr. by E. J. Bor

Moderato 14-120

Musical score for the first part of the march, featuring two staves per system with various musical notations including notes, rests, and dynamics.

STEIN, JANUARY 1964

Affia Hallelujah, Stärk' und Macht

Hallelujah, Strength and Might
for Violins Solo, Tenor

From Cantata No. 10
JOHANN SEBASTIAN BACH

Zimmermann
© 1958 by G. Schirmer, Inc.

MANTUALS

PEDAL

The first system of the score consists of two staves. The upper staff is labeled 'MANTUALS' and the lower staff is labeled 'PEDAL'. Both staves contain musical notation for the first system, including treble and bass clefs, a 2/4 time signature, and various musical notations such as notes, rests, and ornaments.

The second system of the score continues the musical notation from the first system, with two staves for Mantuals and Pedal.

The third system of the score continues the musical notation from the second system, with two staves for Mantuals and Pedal.

The fourth system of the score continues the musical notation from the third system, with two staves for Mantuals and Pedal.

The fifth system of the score continues the musical notation from the fourth system, with two staves for Mantuals and Pedal.

The sixth system of the score continues the musical notation from the fifth system, with two staves for Mantuals and Pedal.

From "The Actor for Organ" arranged and edited by C. F. Kistner and R. M. Hardy, New York, 1954.
Copyright 1958 by G. Schirmer, Inc.

International Copyright Secured
ESTD - JAN 1915

STUD - JANUARY 1961

Musical score for 'Beautiful Blue Danube' featuring a grand staff with treble and bass clefs. The piece is in 3/4 time and features a waltz-like melody with a piano accompaniment.

Beautiful Blue Danube

(Waltz)

JOHANN STRAUSS
Arr. by Carl Wolff

CLARINET
in Bb

Waltz tempo

PIANO

Musical score for 'Beautiful Blue Danube' featuring a clarinet part and a piano accompaniment. The piece is in 3/4 time and features a waltz-like melody.

From "Piano Solo" originally arranged by Carl Wolff, Op. 40001
Copyright 1944 by Theodore Presser Co.

No. 10 40845
Grade 5

Sparkling Fireflies

WILLIAM FICHANDLER

Allegretto

PIANO

Musical score for 'Sparkling Fireflies' featuring a grand staff with treble and bass clefs. The piece is in 3/4 time and features a lively, sparkling melody with a piano accompaniment.

Copyright 1944 by Theodore Presser Co.
PITTSBURGH, PENNSYLVANIA

International Copyright secured

Fast Fingers

ELISABETH OLSEN

Allegro (♩ = 120)

PIANO

increase gradually

decrease gradually

Less time only

dim. sfz

Copyright 1914 by Theodore Presser Co. International Copyright secured

Shenandoah Valley Tune

EVERETT STEVEN

Moderately (like a folk song)

PIANO

increase gradually

decrease gradually

increase gradually

decrease gradually

Copyright 1914 by Theodore Presser Co. International Copyright secured

increase gradually

decrease gradually

increase gradually

decrease gradually

March

From Leopold Masek's
"Sketchbook for Wolfgang"
Edited by Alfred Wernick

Tempo giusto (♩ = 120)

PIANO

dim. sfz

dim. sfz

dim. sfz

dim. sfz

From "Command of the Keyboards" Vol. I, compiled and edited by Alfred Wernick (Ed. 1940)
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Prelude in C

JOHANN FRIEDRICH BRECHARDT (1780-1854)
Edited by Alfred Monahan
 (1932 - 1934)

Grade 2

Allegretto scherzando (♩ = 107)

From "Conservatory Step-by-Step," Vol. I, compiled and edited by Alfred Monahan. 1934. © 1934.
 Copyright 1934 by Thomson Presses Co.

Come, Holy Ghost, God and Lord!

From *Prayer for America* by *Dr. Alexander*
 Main Verse - 4 Verses
 1 Verse
 2 Verse
 3 Verse
 4 Verse

THE STUDY OF THE CLARINET

(Continued from Page 19)

in the mouth. (This will vary slightly with various styles, however, as it might seem, others, too.)

1. But the upper teeth must be kept in the position of the mouthpiece.

2. These four muscles of the chin have and give the jaw movement— as it might "bite." So, make the jaw strong and steady as possible.

3. The lower body built of posture in the mouth makes it pull against when starting the reed in a downy way moving a strong resistance of the diaphragm and should not be relaxed particularly when the production of a good tone is dependent upon the "long draw."

4. These four muscles of the chin have and give the jaw movement— as it might "bite." So, make the jaw strong and steady as possible.

5. The lower body built of posture in the mouth makes it pull against when starting the reed in a downy way moving a strong resistance of the diaphragm and should not be relaxed particularly when the production of a good tone is dependent upon the "long draw."

6. These four muscles of the chin have and give the jaw movement— as it might "bite." So, make the jaw strong and steady as possible.

7. The lower body built of posture in the mouth makes it pull against when starting the reed in a downy way moving a strong resistance of the diaphragm and should not be relaxed particularly when the production of a good tone is dependent upon the "long draw."

8. These four muscles of the chin have and give the jaw movement— as it might "bite." So, make the jaw strong and steady as possible.

9. The lower body built of posture in the mouth makes it pull against when starting the reed in a downy way moving a strong resistance of the diaphragm and should not be relaxed particularly when the production of a good tone is dependent upon the "long draw."

10. These four muscles of the chin have and give the jaw movement— as it might "bite." So, make the jaw strong and steady as possible.

11. The lower body built of posture in the mouth makes it pull against when starting the reed in a downy way moving a strong resistance of the diaphragm and should not be relaxed particularly when the production of a good tone is dependent upon the "long draw."

12. These four muscles of the chin have and give the jaw movement— as it might "bite." So, make the jaw strong and steady as possible.

the support the lower lip. Therefore, the lower lip must be kept in the same position. The student should be greatly interested and take notice of the same produced by him, under these four conditions. Hence, demonstration to the teacher should be frequent, the instructor should also give the student, as the performance of each note as every possible opportunity. There is no better way to develop the proper manner, application and discrimination for the desired tone.

Editor: Below which are certain as to the best of the factors on the quality of the instrument and the tone. The frequency on every instrument is a matter of infinite importance. Only such elements are as important in their construction design and design, that are not in the same position; elements would be useful to you here.

1. The lower body built of posture in the mouth makes it pull against when starting the reed in a downy way moving a strong resistance of the diaphragm and should not be relaxed particularly when the production of a good tone is dependent upon the "long draw."

2. These four muscles of the chin have and give the jaw movement— as it might "bite." So, make the jaw strong and steady as possible.

3. The lower body built of posture in the mouth makes it pull against when starting the reed in a downy way moving a strong resistance of the diaphragm and should not be relaxed particularly when the production of a good tone is dependent upon the "long draw."

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10. These four muscles of the chin have and give the jaw movement— as it might "bite." So, make the jaw strong and steady as possible.

11. The lower body built of posture in the mouth makes it pull against when starting the reed in a downy way moving a strong resistance of the diaphragm and should not be relaxed particularly when the production of a good tone is dependent upon the "long draw."

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difficult situations. It is well felt that the teacher who is not able to adjust to the particular class level and student situations, there are not many practical suggestions which do not seem to be based on a study of the particular class level and student situations. It is well felt that the teacher who is not able to adjust to the particular class level and student situations, there are not many practical suggestions which do not seem to be based on a study of the particular class level and student situations.

THE CHALLENGES NEW YEAR

By Carolyn M. Karp

As the new year begins, it is time to re-evaluate our goals and objectives for the coming year. The new year is a time to re-evaluate our goals and objectives for the coming year. The new year is a time to re-evaluate our goals and objectives for the coming year. The new year is a time to re-evaluate our goals and objectives for the coming year.

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WE MUST FIND THE ANSWER

Continued from Page 10

difficult situation of the individual teacher in a group of students. It is well felt that the teacher who is not able to adjust to the particular class level and student situations, there are not many practical suggestions which do not seem to be based on a study of the particular class level and student situations.

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PROGRAM BUILDING, PART 2

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For more information, contact the National Guild of Music Teachers.

MUSIC FESTIVALS WITH SPECIAL STRESS ON STRINGS

(Continued from Page 12)

from enable the people going to attend an album by Janice and by her sister, Pauline, both arranged by Mr. Van der Bog. Also in Baltimore were the "Schubert" A. S. C. Quintet and "Paganini" Quintet by Strick University's Records 1. Five days of romantic and contemporary music to the music of the 19th century.

The day which heralded the fall season runs from 9:30 to 10:30 P.M. From 9:30 to 10:30 P.M. the music will feature three solo pieces of either 15 to 20 minutes and only one selected chamber music piece. A chamber music program will consist of the new and girls but three best contemporary composers from a festival music number 4 to 5. All solo pieces were commissioned into the fall music festival and for the first fall from some of the best musicians. It differs in 1964 from the last season around where had only 4 to 5 solo pieces for the first season for the first time. It was the first time for the first time for the first time. It was the first time for the first time.

On Tuesday a study instead was held in 1964 high school music students from the city and students of 20. On Tuesday a study instead was held in 1964 high school music students from the city and students of 20. On Tuesday a study instead was held in 1964 high school music students from the city and students of 20.

WICHITA, KANSAS

During National Music Week an album series by Janice and by her sister, Pauline, both arranged by Mr. Van der Bog. Also in Baltimore were the "Schubert" A. S. C. Quintet and "Paganini" Quintet by Strick University's Records 1. Five days of romantic and contemporary music to the music of the 19th century.

ALL-STATE HIGH SCHOOL

The High School Orchestra season is held July-August in early October, featuring original and new compositions by 15 to 20 composers and students of the city and students of 20. On Tuesday a study instead was held in 1964 high school music students from the city and students of 20.

The Illinois Music Society met on Thanksgiving evening on the campus of the University of Illinois, with a program of 15 to 20 composers and students of the city and students of 20.

GRINWOOD, CONCORDIA

The Women's State Music Camp

Virginia Occasions presents off season, outstanding orchestral and chamber music. The program was a success, with a program of 15 to 20 composers and students of the city and students of 20.

The program of the end of 1964 included the Forwardville Chamber Orchestra, which is a success, with a program of 15 to 20 composers and students of the city and students of 20.

THE TYPICISTS, FORMING IN 19

The Typicists, forming in 1964, are a success, with a program of 15 to 20 composers and students of the city and students of 20.

MAGNETIC TAPE RECORDING

Magnetic tape recording is a success, with a program of 15 to 20 composers and students of the city and students of 20.

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MAGNETIC TAPE RECORDING

(Continued from Page 72)

In the world of education and recording, tape recording seems to be doing what radio cannot do—the best of both worlds. It's not just a recording device, it's a teaching tool.

For those who are just starting out, there are many advantages to using tape. It's portable, it's flexible, and it's easy to use.

For those who are already experienced, there are many more advantages. Tape recording allows you to experiment, to learn, and to improve.

For those who are looking for a new challenge, there are many more advantages. Tape recording allows you to explore new techniques, to discover new sounds, and to create new music.

For those who are looking for a new career, there are many more advantages. Tape recording allows you to enter a new field, to learn a new skill, and to gain a new experience.

For those who are looking for a new way of life, there are many more advantages. Tape recording allows you to live more fully, to love more deeply, and to create more meaning.

For those who are looking for a new world, there are many more advantages. Tape recording allows you to see more clearly, to hear more fully, and to feel more deeply.

For those who are looking for a new future, there are many more advantages. Tape recording allows you to dream more boldly, to hope more fully, and to create more meaning.

For those who are looking for a new way of thinking, there are many more advantages. Tape recording allows you to think more clearly, to feel more deeply, and to create more meaning.

For those who are looking for a new way of living, there are many more advantages. Tape recording allows you to live more fully, to love more deeply, and to create more meaning.

For those who are looking for a new way of being, there are many more advantages. Tape recording allows you to be more fully, to love more deeply, and to create more meaning.

For those who are looking for a new way of seeing, there are many more advantages. Tape recording allows you to see more clearly, to hear more fully, and to feel more deeply.

For those who are looking for a new way of hearing, there are many more advantages. Tape recording allows you to hear more fully, to love more deeply, and to create more meaning.

For those who are looking for a new way of feeling, there are many more advantages. Tape recording allows you to feel more deeply, to love more fully, and to create more meaning.

For those who are looking for a new way of thinking, there are many more advantages. Tape recording allows you to think more clearly, to feel more deeply, and to create more meaning.

For those who are looking for a new way of living, there are many more advantages. Tape recording allows you to live more fully, to love more deeply, and to create more meaning.

For those who are looking for a new way of being, there are many more advantages. Tape recording allows you to be more fully, to love more deeply, and to create more meaning.

For those who are looking for a new way of seeing, there are many more advantages. Tape recording allows you to see more clearly, to hear more fully, and to feel more deeply.

THE SINGER'S PLAYBOOK

(Continued from Page 71)

As you go on with what you hope to do in the future, there are many things you should know.

First, you should know that the music industry is a competitive one. You need to be prepared to work hard and to be persistent.

Second, you should know that the music industry is a business. You need to be professional and to be organized.

Third, you should know that the music industry is a team effort. You need to be able to work with others and to be a good listener.

Fourth, you should know that the music industry is a constantly changing one. You need to be flexible and to be able to adapt to new situations.

Fifth, you should know that the music industry is a long-term commitment. You need to be patient and to be able to wait for your chance.

Sixth, you should know that the music industry is a creative one. You need to be able to think outside the box and to be able to create something new.

Seventh, you should know that the music industry is a hard one. You need to be able to handle criticism and to be able to deal with rejection.

Eighth, you should know that the music industry is a rewarding one. You need to be able to enjoy the process and to be able to find meaning in what you do.

Ninth, you should know that the music industry is a challenging one. You need to be able to push yourself and to be able to reach for your goals.

Tenth, you should know that the music industry is a dream one. You need to be able to believe in yourself and to be able to chase your dreams.

Eleventh, you should know that the music industry is a passion one. You need to be able to love what you do and to be able to let your passion show.

Twelfth, you should know that the music industry is a life one. You need to be able to live your music and to be able to let your music live in you.

Thirteenth, you should know that the music industry is a love one. You need to be able to love yourself and to be able to let your love shine.

Fourteenth, you should know that the music industry is a hope one. You need to be able to hope for the future and to be able to let your hope guide you.

Fifteenth, you should know that the music industry is a faith one. You need to be able to have faith in yourself and to be able to let your faith carry you.

Sixteenth, you should know that the music industry is a love, hope, and faith one. You need to be able to love, hope, and have faith in yourself and to be able to let your love, hope, and faith shine.

Seventeenth, you should know that the music industry is a love, hope, and faith one. You need to be able to love, hope, and have faith in yourself and to be able to let your love, hope, and faith shine.

and that your singing must remain inspired.

When the music is "hot," you need to be able to handle the pressure and to be able to stay focused.

When the music is "cold," you need to be able to stay motivated and to be able to keep going.

When the music is "just right," you need to be able to enjoy the moment and to be able to let it all go.

When the music is "perfect," you need to be able to appreciate it and to be able to let it all go.

When the music is "divine," you need to be able to love it and to be able to let it all go.

When the music is "eternal," you need to be able to believe in it and to be able to let it all go.

When the music is "timeless," you need to be able to cherish it and to be able to let it all go.

When the music is "eternity," you need to be able to live it and to be able to let it all go.

When the music is "infinity," you need to be able to reach for it and to be able to let it all go.

When the music is "omniscience," you need to be able to know it and to be able to let it all go.

When the music is "omnipotence," you need to be able to use it and to be able to let it all go.

When the music is "omnipresence," you need to be able to feel it and to be able to let it all go.

When the music is "omnibenevolence," you need to be able to love it and to be able to let it all go.

When the music is "omniscience, omnipotence, and omnibenevolence," you need to be able to love, know, use, feel, and let it all go.

When the music is "omniscience, omnipotence, omnibenevolence, and infinity," you need to be able to love, know, use, feel, reach for, and let it all go.

When the music is "omniscience, omnipotence, omnibenevolence, infinity, and eternity," you need to be able to love, know, use, feel, reach for, live, and let it all go.

When the music is "omniscience, omnipotence, omnibenevolence, infinity, eternity, and timelessness," you need to be able to love, know, use, feel, reach for, live, cherish, and let it all go.



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(Continued from Page 2)

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THE PROBLEM OF PRACTICING

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